

Warner Bros., "Midsummer Night's Dream", Will Be Released Generally
Throughout Summer Months, Canada.

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RAY LEWIS
Editor and Publisher

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"Easy to Digest"

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April 4th, 1936

NORMA SHEARER AS "JULIET"



LOVE-STORY, as beautiful for the screen as was "Smilin' Through", will shortly be presented by Metro-Goldwyn-Mayer, in that immortal love classic "Romeo and

Juliet", the latter which made Shakespeare the poet and dramatist of Youth.

Centuries have marched through Lovers' Lane, with Romeos and Juliets, in satins, velvets, brocades and lace, into the generation which found a bosomless Juliet in a knee-length dress, and a Romeo in khaki, right to this very day of Juliets, with budding breasts, like young hillocks, and sweeping skirts; with Romeos, who still offer marriage on \$25.00 per week, because they believe, "two can live as cheaply as one".

The Screen is always "happy and prosperous" in the presentation of love stories, for who is too old for love? Not even a mother Capulet, or a father Montague. Just picture Norma Shearer as "Juliet", and Leslie Howard as "Romeo", could we have two lovers more delicate in their artistry, more poetical, more possessed of that charm which commands, through the magic of a naive faith in, "the stuff of which dreams are made", than these two artists, Norma Shearer, as "Juliet" and Leslie Howard, as "Romeo"!

John Barrymore, as "Mercutio", that romantic, philosophical, pleasure-loving friend of "Romeo", who in dying, exclaims in answer to "Romeo's" consoling words, that his wound is only slight, "it is not as deep as a well, nor wide as a church door, but 'tis enough," and, "soon will I be worm's meat", this "Mercutio" who delivers an oration to Queen Mab, one of the gems of Shakespeare's poetry, is presented by John Barrymore, who made stage history, as "Hamlet", in those halcyon days of his stage career. Barrymore as "Mercutio" should be great.

Edna May Oliver, as "Juliet's" nurse, what a treat we anticipate from her, and Basil Rathbone, as the fire-eating "Tybalt", doomed to perish by the sword he forever drew from its scabbard.

George Cukor who directed "Little Women", for RKO, so well, that a world of people marvelled at the manner in which he caught the atmosphere of this Louise Alcott story, Mr. Cukor, who also made a world-famous production of "David Copperfield" for Metro-Goldwyn-Mayer, he is the director of "Romeo and Juliet", so now, with a cast famous among the famous on the stage and screen, you have some idea of what you may expect from "Romeo and Juliet".

Leo, the Lion, in true English fashion, is already saying, "we do not have to talk about our superiority, we admit it".

Miss Ray Lewis,
Miller Building,
259 Spadina Avenue,
Toronto, Canada.

Dear Miss Lewis:

I want to thank you for sending me the reprinted page dealing with "The Story of Louis Pasteur". Also the article on the Academy awards.

This, in my opinion, is a very constructive type of trade paper service.

Sincerely,

EDWARD SELZER,
Director of Publicity.



RAW



RAY LEWIS

PRESENTS

A FEW weeks ago The Digest had an editorial "These Three", in which the editor said, "It is a long time since your editor has witnessed a more powerful example of drama, than that which is presented in the Samuel Goldwyn Production "These Three", adapted from that outstanding success, "The Children's Hour".

Since writing that editorial, I note that "These Three" is in its "Third Smash Week", at the Rivoli, New York, and that it looks as if the business is growing weekly.

The engagement of "These Three" has been the most successful one, I hear, in the history of the Rivoli, during the past five years, with the exception of Charlie Chaplin, in "Modern Times".

Lillian Hellman adapted her own play, "The Children's Hour" for the screen version, "These Three", and the magnificent direction is by William Wyler.

In our same editorial as referred to, we said, in commenting on the work of the two children in the cast, "It is still difficult to realize that the two children, who play such leading parts in 'These Three', are two little girls. Their work is so astonishingly good that we can only accept it as one of the miracles of this modern age."

Mr. Haskell Masters, now in the New York office of United Artists and who has Canada Sales under his jurisdiction, arranged to have me see a private screening of "These Three", when I was recently in New York.

I CAME away from that screening so impressed with the drama of this picture, and the astonishing work of the children, that I asked Mr. Masters, in confidence, whether they were really children who played the children in "These Three". Mr. Masters assured me that Bonita Granville and Marcia Mae Jones, who do such astonishingly good work, are only children; and I am gratified to learn that the amazement which I felt at their histrionic ability has been generally felt.

It is reported that the engagement of "These Three" at the Rivoli, is "significant for the discovery of Bonita Granville and Marcia Mae Jones, the two children actresses whose performances place them in the top rank of screen stars. They both have been placed under long-term contract to Goldwyn".

You are familiar with the splendid work of Miriam Hopkins, Merle Oberon and Joel McCrea, the three who are victims of the gossip started by that wicked little girl Mary Tilford

(Bonita Granville) and Rosalie (Marcia Mae Jones), her unwilling and victimized accomplice.

When I spoke to Mr. Samuel Goldwyn, prior to seeing "These Three", he was enthusiastic about the story, "You will see", he said to us, the press in interview with him at the Waldorf, "If you do not agree with me that it is one of the greatest of pictures, with a story value greater even than "The Children's Hour".

We have grown accustomed to fine productions and stars from Samuel Goldwyn, there is nothing "stingy" in his make-up. With an eye upon the box-office, Mr. Goldwyn, however, is also imbued with the desire to produce Quality, to give his followers all that money and artistry, as servants to each other, can produce. No Goldwyn Production, throughout his long career of picture production, has been other than Quality.

I TOLD you that we would review this picture in its entirety, and as a general rule, I do not trespass the domain of our special Reviewers, "Jay L." who covers pictures released, and "Lulu" who covers Previews at Hollywood for The Digest, but the temptation is irresistible at times to make some comment in connection with the splendid pictures which are released, and as there is always an interval of time which elapses between the preview showing, and first runs across America, between first runs and subsequent dates, between the Trade showings in Great Britain and the general releases of pictures, The Digest feels that it can serve exhibitors and distributors by a system of follow-up reviews, which we have adopted.

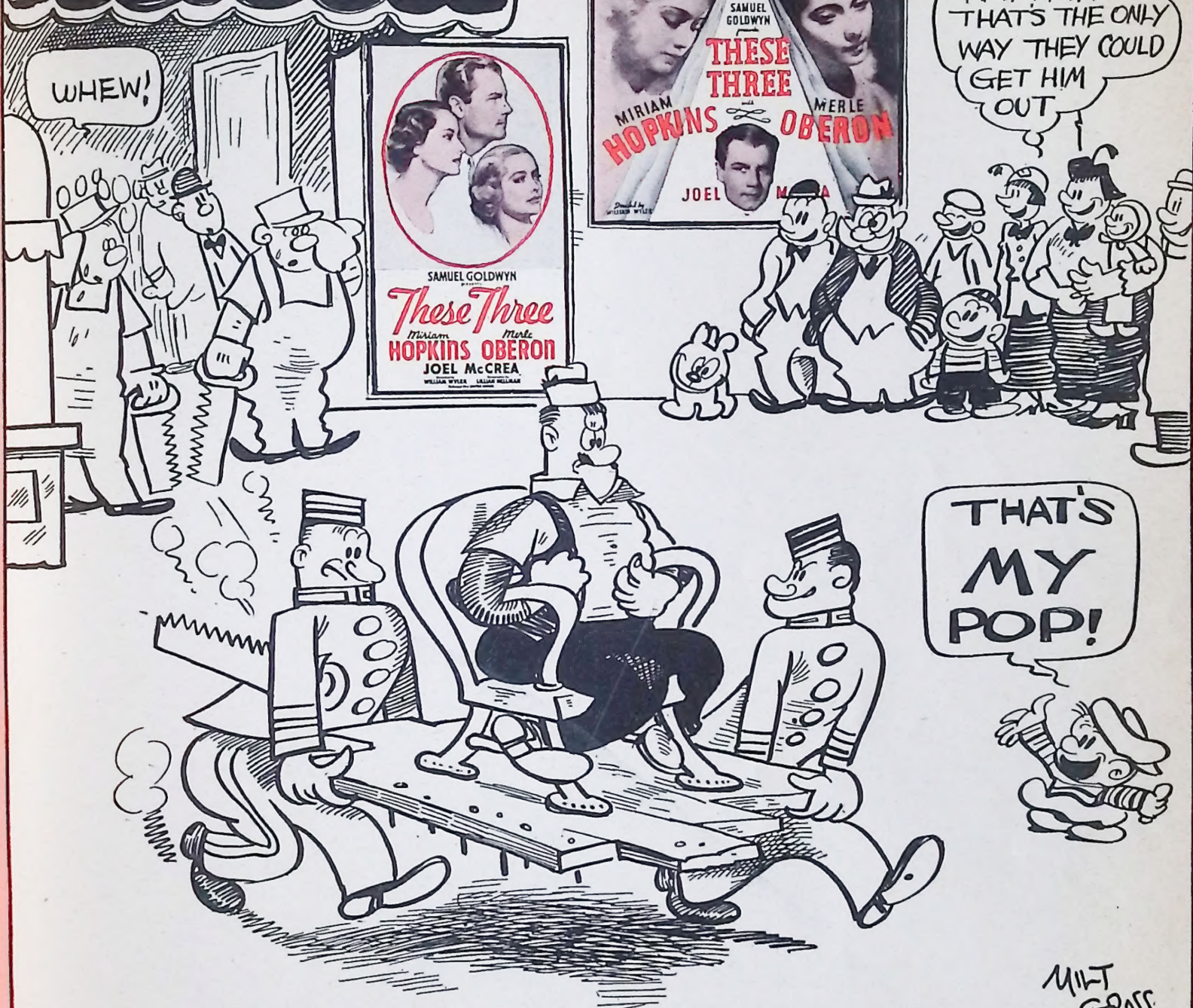
If reviews are to be of any service to exhibitors, and if my thinging apparatus still works logically, that is what they are good for, otherwise they are "good for nothing", it is necessary to have follow-up reviews if you happen to be an International paper. The Digest has a circulation which covers every theatre owner in Canada, leading exhibitors across the United States, and in Great Britain. Our idea is to give the exhibitor what he is looking for, information on the picture he is to book, or has booked, so that the quality of his offering to his public, may be before him as a guide in his salesmanship publicity, advertising and exploitation of the picture.

No exhibitor can be expected to remember, what anyone has said about a picture six months ago, since, during that period, three hundred

(Continued on page 6)

Gaumont-British, London, Deny Rumours Regarding Their Sell-out.

CONTINUOUS SHOW



P.S. *Even though this picture is so good that your patrons will stay for 2 or 3 performances—you'll still make money...because "THESE THREE" is doing "builder-upper" business all over the country!*

Released thru
UNITED ARTISTS

Ray Presents

(Continued from page 4)

other pictures may have been released and previewed!

YOU will, therefore, understand why The Digest repeats reviews and comments on pictures, our idea of service is to "follow through", we are on the swing until "the old cat dies". Incidentally, five hundred leading newspapers in Canada, the United States and Great Britain are told, through our Digest International Press Film Service, all about the Quality pictures as these are released. We have no time for head-lines covering gossip, slander, we never peeped through a key-hole in our journalistic career, and now that the back, occasionally, has a tendency to twinges of rheumatism, you cannot be a publisher for 21 years, and say you were born with The Digest in your mouth, like a baby with a silver spoon, I stoop only to conquer, not to peep. I hope my male readers will, also, remember, that history and literature speaks of "Peeping Toms", and that there is no record of "Peeping Marias".

AND now after this strange interlude I return to Goldwyn's "These Three". The play from which this picture has been adapted, has been running on Broadway for over one year and a half. The play had a bit of Lesbian flavour, of which the Poetess Sappho sang so amourosly, and which we, who are not familiar with Sapphonic poetry, found expressed in "The Well of Loneliness".

For screen purposes the Lesbian idea was eliminated, improving the story tremendously. In fact, I saw the play and the screen version, and I like the screen version a hundred percent better than the play, and I am not alone in this attitude, as many who have seen the play, and the screen version, are of the same opinion.

In the first place Merle Oberon and Miriam Hopkins, would be sufficient for any picture, and here you have two stars for good measure, and Joel McCrea, who has never done better work, than that of the young doctor, Dr. Joseph Cardin, in love with Karen Wright (Merle Oberon) and whom that wicked little Mary Tilford tells tales about, for instance seeing him in the room of Martha Dobi (Miriam Hopkins).

Briefly, Karen and Martha start a private boarding school for young ladies, and all is well with the school, in the old family manse, renovated, redeccorated, for the purpose, and supported by the grandmother of Mary Tilford, under whose care Mary has been placed. But Mary, who enjoys being a little liar, and a bully, for the sheer joy of being just what she is, and who hates the restraint of the school, and the fact that the teachers "have her number", starts the story of an intrigue, as between Martha Dobi and the young doctor, with just that wisp of truth in it from which she can weave a rotten bit of cloth.

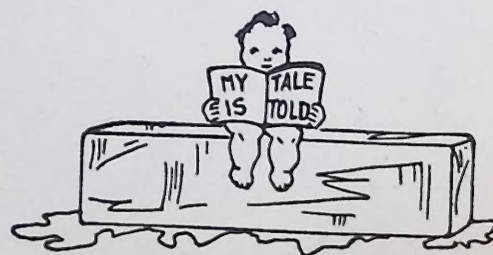
SHE tells her grandmother the story, and brings in Rosalie to back her up, Rosalie who has been frightened by Mary into abetting her, because Rosalie in a weak moment retained a watch, which another little girl had lost, and Mary tells her, she will go to prison for life for stealing, for she, Mary, knows that Rosalie stole the watch.

The scandal spreads, Mrs. Tilford removes Mary from the school, Rosalie leaves, all the children leave. "These Three", the doctor and the teachers, Martha and Karen, sue Mrs. Tilford for slander, but their case is dismissed, and then to add to the misery of their wrecked happiness, the dream which they had built up with the school, their economic independence, Karen separates from the doctor, tainted by the rumour, that perhaps it is true, he was unfaithful to her with Martha Dobi.

The finale, which is built up by a succession of climaxes, finds Martha Dobi an exile, her friendship with Karen and the doctor destroyed, but she has proved to Karen; Mrs. Tilford and the village that this devilish child manufactured the whole story, which destroyed the peace and happiness of "These Three". Karen is reunited with the doctor; Mrs. Tilford, who begs for an opportunity to alone, to compensate Martha Dobi, Karen and the doctor for what has happened, finds that she has destroyed that which she cannot replace, and before her, every hour, every day, is that crooked-minded little girl, with whom she must live, and from whom she now can only expect defeat, anguish, humiliation, hopelessness.

IT is tragedy as intense as Greek drama, as gripping as "Oedipus", but lest my good friends the exhibitors, producers and distributors, may not be familiar with who Oedipus is, may I be permitted to relate that long, long ago, Oedipus was King of Thebes, he solved the riddle of the Sphynx, the riddle is, "what walks on four legs, on two, and three, the older it grows, the weaker it be," Oedipus said, "Man", who crawls, who walks and then as he grows old uses a cane, whereupon The Sphynx threw herself from the cliff. After this destruction of The Sphynx, who threw those, who could not guess her riddle, from the cliff, the fates willed it that Oedipus should unwittingly kill his father, marry his mother, and realizing what he has done, he goes mad, tearing out his own eyes to become a blind wanderer upon the face of the earth. There is a bit of old Greek drama, a thriller of thrillers upon which our Censors would perform one grand Circumcision, they would cut it off at the neck.

Regardless of this, "Oedipus" is Pure Tragedy, magnificent drama, it grips you, it thrills you, it leaves you limp in the face of life; so does "These Three". See that you get your audience in for this picture the first night, exhibitors, after that you will not have to worry, as these first-nighters will spread the glad tidings for you.



Contract Signed by Universal For One Picture Dionne Family (but No Quints)

Lulu in Hollywood



Lulu S. Niemeyer

the thing she longs for, and letting her little friend Betty Jane have the honor. Headed for trouble, through a pet shop-owner of shady character, Jane finds herself in the arms of the attorney, who proves to be her father. Great stuff for the kids.

TWENTIETH CENTURY-FOX'S "LITTLE MISS NOBODY", with Jane Withers, Jane Darwell, Ralph Morgan, Sara Haden, Harry Carey and a good array of little and big support. Directed by John Blystone. Gives Jane a made-to-order story of the ringleader in an orphanage, who is made of pretty good stuff, and demonstrates it by foregoing an adoption into a family,

live down the ache of the furore of misunderstanding, but finds she must go back, and fight it out on her own grounds. It's a real story of the life of the ordinary family, beautifully directed and played, and should bring rich returns to the exhibitors.

APR 1 1936

RAY LEWIS
CANADIAN MOVING PICTURE DIGEST
TORONTO

OPTIMISM WAS KEYNOTE OF ANNUAL MEETING CANADIAN MOTION PICTURE DISTRIBUTORS ASSOCIATION HELD TODAY STOP THEATRES IN OPERATION INCREASED NEARLY TEN PER CENT IN 1935 AND FILM RENTALS SLIGHTLY LESS STOP THE NEW YEAR AUGURS WELL STOP DIRECTORS ELECTED WERE HENRY NATHANSON M A MILLIGAN J P OLOGLIN CLAIR HAGUE A W PERRY H M MASTERS AND H O PAYNTER STOP COLONEL JOHN COOPER WAS REELECTED PRESIDENT

JOHN A COOPER

* * *

FRANK GOW, district manager for the Famous Players Canadian Corporation, announced that the contract had been signed for extensive repairs to the Bijou Theatre at Nanaimo, B.C., by W. P. Dewees, of the Dewees Theatre Enterprises Company, in Vancouver, British Columbia.

The company intends to make the Bijou an up-to-date theatre with every modern improvement, and contemplate the expenditure of the sum of \$15,000 in repairs and equipment.

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Financial Reports

Editor's Remarks

I HAVE just had an interesting interview with Mr. W. D. Ross of Investographs, Inc., who has consented to supply me with the necessary data for our new Investment page. (Read this page.) This company, publishers of Investograph and Trendograph services to stock market investors, has recently opened a branch office in Toronto in order to facilitate service to Canadian subscribers.

Two services are published by the company. The Investograph service which is primarily designed to meet the requirements of the investor who wishes to profit by the long term movements of the stock market throughout the business cycle, and the Trendograph service for the trader who is interested in the short term, or day to day, fluctuations of the market.

The service is widely used by the insurance companies, trust companies, banks and individual investors and traders. Yale University use it to teach correct methods of determining stock values. Major L. L. B. Angas, the famous British economist and market authority, specifically recommends the service in his new book "Investments For Appreciation".

Interesting booklets giving the actual record of profits to subscribers over the past two or three years, and fully describing both services, can be obtained by writing to Investographs, Inc., 128 Spadina Avenue, Toronto.

In 1933, the profits were substantially greater than in 1921, in spite of the fact that the depression of 1929 was much more severe than that of 1921. The record, as shown on the Investograph, clearly proves that Loew's enjoys effective management.

The common stock normally reacts to seasonal influences. A study of the price range of the stock by months on the Investograph shows that in every year from 1921 through 1929, and from 1933 on, Loew's stock could have been bought in June and sold at a profit in the following November or December.

On the basis of future prospects and earnings trend the stock of Loew's Inc., has a place in every investor's portfolio. From the point of view of the short-term trader, however, the supply-demand relationship as shown in the Trendograph of this stock, does not point to any immediate advance.

Market Letter

ON March 6th, the combined Dow-Jones averages established the peak of the long advances which started a week short of one year ago. Prices were turned downward by the German occupation of the Rhineland.

No immediate action, either long or short, is warranted in the market at the time of writing. The French franc is very weak and monetary devaluation by countries still on a gold standard is a near-term possibility.

The decline from March 6th was stopped after a drop of more than 14 points on March 13th. Within three days, something more than half of this loss was regained. Thereafter, for eight days a 'line' formation was seen, when prices moved sideways within a narrow range. Last Friday this line was penetrated on the down side which was unfavourable, particularly as the supply point of the rally following the first leg of the break had not been bettered.

The question now to be considered is this: Are we in the early stages of a secondary reaction to "correct" the long advance since March 1935, or is this but a minor decline which will shortly be completed and from which the rise will be resumed? Our future action therefore depends upon two possible eventualities:

(1) If prices continue to sag, particularly if they penetrate 227.09 of the combined Dow-Jones averages, we can only assume that the intermediate trend is downward, in which case new purchases will not be advised until there is an appearance of positive strength in the Trendograph Pressure Indicator.

(2) If the averages move up and better 237.98, we shall have reasonably dependable evidence that the decline was only minor and that the immediate trend is still upward in which case new long positions will be divided, unless weakness develops in the Pressure Indicator.

Through last Saturday the condition of the market appears to have changed a little for the worse compared with a week ago. Only the copper, mail order and steel stocks are showing any strength; weakness, actual or technical, is evident in the aviation, electrical equipment, oil, railroad and utility shares.

For specific purchases and sales and inquiries concerning Investograph and Trendograph records write to Investographs, Inc., 128 Spadina Ave., Toronto.

A Study of Loew's Inc.

LONG TERM OUTLOOK: Loew's Inc., through subsidiaries, is engaged in the production, distribution and exhibition of motion pictures. A wholly-owned subsidiary, the Metro-Goldwyn-Mayer Corp. is one of the world's largest producers of motion pictures.

This company was formerly practically controlled by Fox Film Corp. through ownership of 660,900 shares of common stock, but this was later transferred to Film Securities Corp., control of which under Court Order has been passed to three disinterested trustees. This stock was later distributed pro-rata to Film Securities Corp., noteholders.

Buildings and equipment carried in the 1935 Balance Sheet at approximately \$71,511,042 represents theatres and office buildings located in many cities throughout the United States, Canada, England, Germany, Brazil, and South Africa. The Capitol Theatre in New York City is its largest playhouse. In all, about 220 theatres are operated.

In conjunction with its motion picture business the company operates film distributing offices, office buildings and vaudeville booking agencies. Executive offices are at Loew Building, Broadway at 45th Street, New York City.

The Investograph chart of Loew's Inc., shows that earnings on an original share, i.e., after stock splits and stock dividends have been taken into account, advanced from \$1.70 in the 1921 depression low to a peak of \$12.06 in 1930, while gross revenue was increasing from \$18,096,102 to \$129,521,030. Prior charges, (Interest and Preferred Stock Dividends) also moved up sharply during this period but not out of proportion to the healthy growth of the business.

Dave Apollon and His Entertainers Make Great Show at Shea's, Toronto